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the University of the State of New York
The State Department of Education

Visual Instruction Division

List 14
(Second edition)

SLIDES AND PHOTOGRAPHS

SHAKSPERE, HIS LIFE AND WORKS

So much has been written about Shakspeare that it would be superfluous to publish in this list notes of information about him or his writings. While specific descriptions of the pictures listed would be convenient for the use of borrowers, they might be depended upon too much. The pictures are to be regarded only as a means to an end. They should lead to considerable reading and discussion and not replace these essential steps in the study of the man and his works.

A very limited bibliography is given for the guidance of those who are beginning to select or use publications on Shakspeare. Some of these books are probably already a part of most school and public libraries. If not, the list will be suggestive to those about to make additions.

The celebration this year of the three hundredth anniversary of his death is bringing Shakspeare very largely into the thought of the public. The schools should take full advantage of this general interest and give a relatively large amount of attention not only to the plays that are included in the course of study but to current estimates of Shakspeare's writings and their influence and to the many pictorial illustrations that are being brought together. If this is done, the effects of the general observation of the Shakspeare tercentennial should be felt in schools and reading circles for some years to come.

Less incidents are known of the life of Shakspeare than of many other writers, but such facts as have been ascertained serve to show the force of his character and the large part he played in the life of his times. While "the play's the thing," Shakspeare is so intimately associated with Stratford-on-Avon and London that the student of literature and the Elizabethan age of English history may well acquire some definite knowledge of Shakspeare memorials and the period in which he lived.

This collection of slides and photographs was first announced about four years ago. Very general use has been made of it by schools and other borrowers. In issuing this second edition of this list, a few additional illustrations are included. As opportunity is offered, other contributions to this study will be procured.

A. W. Abrams
Chief, Visual Instruction Division

Albany, N. Y., February 23, 1916

Bibliography

Books

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- Brooke, Stopford A.** On Ten Plays of Shakespeare. Henry Holt and Company. 1905
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- Lee, Sidney.** A Life of William Shakespeare. The Macmillan Company. 1916
- Stratford-on-Avon; from the Earliest Times to the Death of Shakespeare. Seeley & Co. 1907
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- Masson, David.** Shakespeare Personally. E. P. Dutton and Company. 1914
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- Rolfe, William J.** A Life of Shakespeare. D. Estes & Company. [1904]
- Shakespeare the Boy. Harper & Brothers. 1895
- Ward, H. Snowden & Catherine Weed.** Shakespeare's Town and Times. J. B. Lippincott Company. 1909
- Winter, William.** Shakespeare's England. Moffat, Yard and Company. 1910
- Shakespeare on the Stage. Moffat, Yard and Company. 1911
- Shakespeare on the Stage. 2d Series. Moffat, Yard and Company. 1915

LIST OF SLIDES AND PHOTOGRAPHS

Portraits

Call no.

- LSh BC...Portrait of Shakspeare (1564-1616). From old engraving. Museum, Lichfield, Eng. (1910)
- LSh BD...Portrait of Shakspeare by Martin Droeshout, Title-page of 1623 Edition of Shakspeare. New York Public Library, New York. (1912)
- Ae SrF7...Bust of Shakspeare, Executed by Gerard Johnson. North wall of chancel, Holy Trinity Church, Stratford-on-Avon, Eng. (1910)
Erected probably within a few years after Shakspeare's death

In Stratford-on-Avon and Neighborhood

- Ae Srz....Plan of Stratford-on-Avon. From Baedeker's Great Britain, 1910. (1912)
- Ae SrA...Panorama Southwest from Shakspeare Memorial Building: Part of Town, Southern Lane, River Avon and Holy Trinity Church. Stratford-on-Avon, Eng. (1910)

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Call no.

Ae SrS2 . . . Shakspeare's Birthplace, Street Front and End. Henley st., Stratford-on-Avon, Eng. (1910)

Ae SrS3 . . . Shakspeare's Birthplace, Garden Front. Stratford-on-Avon, Eng. (1910)

In this garden many of the trees and flowers mentioned in Shakspeare's plays are grown.

Ae SrS4 . . . Room in Which Shakspeare Was Born. Stratford-on-Avon, Eng.

Ae SrS5 . . . A Corner of the Shakspeare Museum: Desk and Other Objects. Shakspeare's Birthplace, Stratford-on-Avon, Eng.

Ae SrG3 . . . Guild Chapel (building with tower), Guild Hall and Grammar School (adjoining the chapel), Church Street. Stratford-on-Avon, Eng. (1910)

Grammar School is in upper story of Guild Hall.

Ae SrG4 . . . Guild Chapel and Church Street from Chapel Street. Stratford-on-Avon, Eng. (1910)

Ae SrG5 . . . Guild Hall and Guild Chapel from Court. Stratford-on-Avon, Eng. (1910)

Ae SrZ4 . . . Anne Hathaway's Cottage and Garden from the Road. Shottery, near Stratford-on-Avon, Eng. (1910)

Ae SrZ2 . . . Charlecote Mansion, River Avon in Foreground. Near Stratford-on-Avon, Eng. (1910)

LSh BI3 . . . Shakspeare before Sir Thomas Lucy. After drawing by F. O. C. Darley. (1912)
Drawing: date, 1884

LSh BI4 . . . Shakspeare before Sir Thomas Lucy. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)

According to tradition, Shakspeare was brought before Sir Thomas Lucy at Charlecote mansion for poaching on his estate. The poaching episode is supposed to have occurred when Shakspeare was a young man and to have been the cause of his leaving Stratford. The picture, LSh BI3, was doubtless intended to portray an early escapade of the boy. Observe that in the first picture Shakspeare is represented as having killed a rabbit; in the second, a deer. Deer poaching was a man's offense and more serious than that of snaring a hare or a rabbit.

LSh BI7 . . . Shakspeare Leaving Home — the Farewell. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)

In London

LSh BJ . . . Ben Jonson Visits Shakspeare in London. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)

LSh BL . . . Shakspeare Acting before Queen Elizabeth. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)

LSh BL4 . . . The Globe Theater at Southwark. From drawing in Richard Garnett and Edmund Gosse's English Literature, an Illustrated Record, v. 2 . . . The Macmillan Company, publishers

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Return to Stratford-on-Avon

Call no.

- LSh BM... Shakspeare's Return to Stratford-on-Avon. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)
- LSh BN... New Place, Guild Chapel, Guild Hall and a Corner of the Falcon Inn. After engraving in Wheler's History of Stratford-on-Avon, 1806. (1912)
- LSh BN1... Shakspeare with His Friends at New Place. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)
- LSh BX... Shakspeare's Last Hours at New Place. From water-color drawing by Charles Cattermole. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)
- LSh BX4... Shakspeare's Signature from His Will. From Richard Garnett and Edmund Gosse's English Literature, an Illustrated Record, v. 2. The Macmillan Company, publishers

Memorials

- Ae SrF3... Holy Trinity Church: Nave, North Transept and Spire from Churchyard. Stratford-on-Avon, Eng. (1910)
- Ae SrF5... Interior of Holy Trinity Church, Nave toward the East. Stratford-on-Avon, Eng. (1910)
Size of nave: 103 feet long, 20 feet wide, 50 feet high
- Ae SrF6... Chancel of Holy Trinity Church, toward the East: American Window (in north wall, above relief of kneeling figure), Shakspeare's Bust (in north wall) and Grave (marked by long slab in floor). Stratford-on-Avon, Eng. (1910)

The American window in the chancel represents the *Seven Ages of Man* and was erected with the contributions of twelve years of American visitors. In 1896 another memorial window was placed in the south transept by Americans.

- Ae SrF8... Tombs of Shakspeare and His Wife, Inscriptions. Chancel, Holy Trinity Church, Stratford-on-Avon, Eng. (1910)
- Ae SrM2... Shakspeare Memorial Building from Clopton Bridge, River Avon in Foreground. Stratford-on-Avon, Eng. (1910)
- Ae SrM3... Shakspeare Memorial Building from South; Shakspeare Monument by Lord Ronald Gower. Stratford-on-Avon, Eng. (1910)
Building erected 1879; monument, 1888
- Ae SrE4... Prince Hal (representing History), South Side of Shakspeare Monument. Stratford-on-Avon, Eng. (1910)
- Ae SrE5... Falstaff (representing Comedy), West Side of Shakspeare Monument. Stratford-on-Avon, Eng. (1910)
- Ae SrE2... Fountain and Clock Tower, Rother Square. Stratford-on-Avon, Eng. (1910)
Gift of George W. Childs of Philadelphia in 1887; height of tower, 50 feet

Supplementary Views of Stratford-on-Avon

- Ae SrF4... South Side of Choir from Churchyard; Priest's Door. Holy Trinity Church. (1910)
- Ae SrF43... North Porch Door, Old Knocker. Holy Trinity Church. (1910)
- Ae SrH... Harvard House, a Half-timbered Elizabethan House. High st. (1910)
Built 1596; restored under the direction of Marie Corelli.
- Ae SrH8... Home of Marie Corelli. High st. (1912)

Call no.

- Ae SrR. Red Horse Hotel Where Washington Irving Wrote His Paper, *Stratford-on-Avon*.
Bridge st. (1910)
- Ae SrS8. Shakspeare Hotel Including House of Five Gables. Chapel st. (1910)
- Ae SrS9. Shakspeare Hotel, Court of the Old Inn. (1910)
- Ae SrT. The " Tudor House," an Old Half-timbered House. Corner High and Ely sts. (1911)

Shakspeare's Contemporaries

- HeL BF. Portrait of Elizabeth, Queen of England. From painting attributed to Federigo Zuccaro. National Portrait Gallery, London. (1911)
Half-length, facing the spectator. Size: $32\frac{1}{2} \times 25\frac{1}{2}$
- HeL YbC. Portrait of Francis Bacon. From painting by Paul Van Somer. National Portrait Gallery, London. (1911)
Full-length standing figure, face three-quarters to the right, in black hat and gold embroidered gown. Size: $77\frac{1}{2} \times 50$
- LJo BD. Portrait of Ben Jonson. From engraving by J. Houbraken. Museum, Lichfield, Eng. (1910)
Date, 1738
- HeL YrF. Portrait of Sir Walter Raleigh at the Age of 34. From painting attributed to Federigo Zuccaro. National Portrait Gallery, London. (1910)
Half-length standing figure. Size: $35\frac{1}{2} \times 28\frac{1}{2}$

Shakspeare's Plays

As You Like It

- LSh C5.¹ Touchstone and Audrey, Jaques at a Distance, Observing Them. After drawing by F. O. C. Darley. (1912)
Act 3, scene 3
- LSh C6. A Forest Scene: Lords and Foresters Bearing a Deer. From painting by F. W. Davis. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)
Act 4, scene 2
- LSh C63. Rosalind, Celia and Silvius: Rosalind Reading Letter from Phebe. After drawing by F. O. C. Darley. (1912)
Act 4, scene 3
- LSh C8. The Duke, Jaques, Touchstone and Audrey: Touchstone Naming the " Degrees of the Lie." After drawing by F. O. C. Darley. (1912)
Act 5, scene 4

Hamlet

- Aen EK. Castle Kronborg. Elsinore, Denmark
Copyright, 1902, H. C. White Co.

Castle Kronborg, built in 1577-85, is the scene of most of this play. The castle is now used as barracks.

- LSh D3. Hamlet and His Father's Ghost. After drawing by F. O. C. Darley. (1912)
Act 1, scene 5
- LSh D8. The Churchyard: Hamlet with Yorick's Skull; Horatio and the Grave-digger. After drawing by F. O. C. Darley. (1912)
Act 5, scene 1

Julius Caesar

- HI JE. Bust of Julius Caesar, Side View. British Museum, London. (1911)
- HI JT. Triumph of Caesar, Part One: a Small Part of the Spoils; Captives, Including Egyptian Princess and Vercingetorix; Crowds of People. From Lohmeyer's series of plates, *Wandbilder für den geschichtlichen Unterricht*. (1911)

¹ This and the other illustrations by Darley herein listed were made from prints owned by the Central High School, Syracuse.

Call no.

HI JT1 . . . Triumph of Caesar, Part Two: Lictors with Fasces; Caesar in Chariot. From Lohmeyer's series of plates, *Wandbilder für den geschichtlichen Unterricht* (1911)

King Henry IV, Part 1

LSh E3 . . . Room in Boar's Head Tavern; Bardolph and Falstaff. After drawing by F. O. C. Darley. (1912)
Act 3, scene 3

LSh E32 . . . Room in Boar's Head Tavern, Enter Prince Henry with Attendant, Playing on His Truncheon like a Fife. After drawing by F. O. C. Darley. (1912)
Act 3, scene 3

According to the Globe edition, Falstaff playing on his truncheon as on a fife meets the others. This illustration follows Knight's edition which says that the prince enters playing on his truncheon.

King Henry V

LSh G3 . . . Scene on the Field: King Henry, Gloucester and Soldiers, Enter Montjoy. After drawing by F. O. C. Darley. (1912)
Act 3, scene 6

King Henry VI, Part 1

LSh H2 . . . Near Orleans, Trial Fight between Charles and Joan La Pucelle (Joan of Arc). After drawing by F. O. C. Darley. (1912)
Act 1, scene 2

Picture represents Charles overcome, "Stay, stay thy hand!"

HfF JS . . . Helmet of Joan of Arc. Metropolitan Museum of Art, New York. (1908)

King Henry VI, Part 3

LSh Hi8 . . . Murder of Henry VI by Gloucester. After drawing by F. O. C. Darley. (1912)
Act 5, scene 6

King Henry VIII

HeK HC2 . . . Portrait of Henry VIII, King of England. From painting by Hans Holbein (?1497-1543). Berkeley Castle, Eng. (1910)
Head, full face

HeK HC3 . . . Portrait of Henry VIII, King of England. From painting by Hans Holbein (?1497-1543). Warwick Castle, Eng. (1910)
Half-length, full face

LSh I3 . . . Masquerade Ball: Henry VIII, the Chamberlain, Anne Bullen (Boleyn) and Others after Unmasking; Cardinal Wolsey in Seat of State. After drawing by F. O. C. Darley. (1912)
Act 1, scene 4

LSh I8 . . . Archbishop Cranmer Kneeling before Henry VIII. After drawing by F. O. C. Darley. (1912)
Act 5, scene 1

King Lear

LSh K15 . . . King Lear. From painting by Edwin A. Abbey. Metropolitan Museum of Art, New York. (1916)
Act 1, scene 1

LSh K3 . . . Storm on the Heath, Lear and the Fool. After drawing by F. O. C. Darley. (1912)
Act 3, scene 2

Ae DpZ . . . Shakspeare Cliff, Southwest from the Old Folkestone Road. Near Dover, Eng. (1910)
Act 4, scene 6

Call no.

King Richard III

- HeI RC... Portrait of Richard III, King of England. From painting. National Portrait Gallery, London. (1911)
Painting: size, 25 by 18; to the waist; face three-quarters to the right
- Ae LT6... White Tower. London. (1911)

Macbeth

- LSh M3... Macbeth and Lady Macbeth. After drawing by F. O. C. Darley. (1912)
Act 2, scene 2
- See also* Ellen Terry as Lady Macbeth, LSh YtM, p. 8

Measure for Measure

- LSh Ma5... Isabella and the Duke Disguised as a Friar. After drawing by F. O. C. Darley. (1912)
Act 4, scene 3
- LSh Ma8... Return of the Duke, Isabella Pleading for Justice. From painting by F. W. Davis. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)
Act 5, scene 1

Merchant of Venice

- LSh N2... Shylock and Bassanio. After drawing by F. O. C. Darley. (1912)
Act 1, scene 3
- LSh N22... Shylock, Bassanio and Antonio. After drawing by F. O. C. Darley. (1912)
Act 1, scene 3
- LSh N3... Launcelot Gobbo Asking of His Father a Blessing. After drawing by F. O. C. Darley. (1912)
Act 2, scene 2
- LSh N4... Shylock, Jessica and Launcelot before Shylock's House; Rialto Bridge in Distance. After drawing by F. O. C. Darley. (1912)
Act 2, scene 5
- LSh N5... Choosing the Caskets. After painting by F. Barth. (1912)
Act 3, scene 2
By permission of the Berlin Photographic Company
- See also* Irving as Shylock, LSh YiN, and Ellen Terry as Portia, LSh YtN and LSh YtN2, p. 8

Merry Wives of Windsor

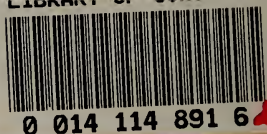
- LSh Ne4... A Room in Page's House: Anne and Slender, Master Shallow Leaving the Room. After drawing by F. O. C. Darley. (1912)
Act 3, scene 4

Midsummer Night's Dream

- LSh Ni3... Titania Reposing. From painting by George Romney. Shakspeare Memorial Museum, Stratford-on-Avon, Eng. (1910)
- LSh Ni5... Titania, Bottom and Fairies, Oberon at a Distance. After drawing by F. O. C. Darley. (1912)
Act 4, scene 1

Much Ado About Nothing

- LSh Nu4... Dogberry, Verges and Three Watchmen. After drawing by F. O. C. Darley. (1912)
Act 3, scene 3



Call no.

LSh Nu8. . Beatrice and Benedick in the Garden. After drawing by F. O. C. Darley. (1912)
Act 5, scene 2

Othello

LSh O15. . Othello Narrating His Adventures to Desdemona and Brabantio. After painting by Carl Becker. (1912)
By permission of the Berlin Photographic Company

LSh O4. . . Othello and Desdemona, the Handkerchief Scene. After drawing by F. O. C. Darley. (1912)
Act 3, scene 4

Romeo and Juliet

LSh R2. . . Romeo and Juliet at the Friar's. After painting by Carl Becker. (1912)

By permission of the Berlin Photographic Company
Act 2, scene 6

LSh R3. . . The Street Fight. After drawing by F. O. C. Darley. (1912)
Act 3, scene 1

LSh R5. . . Romeo and Juliet in the Balcony. After drawing by F. O. C. Darley. (1912)
Act 3, scene 5

LSh R6. . . Juliet and Friar Laurence. After drawing by F. O. C. Darley. (1912)
Act 4, scene 1

The Tempest

LSh Te3. . . Trinculo and Caliban. After drawing by F. O. C. Darley. (1912)
Act 2, scene 2

Actors of Shakspeare

LSh YaE. . Bust of Mary Anderson (1859-). Shakspeare Memorial Museum, Stratford-on-Avon. (1910)

LSh YbC. . Edwin Booth (1833-93), Head and Shoulders. From negative (1887) from life by F. Gutekunst, Philadelphia. (1912)

LSh YiD. . Sir Henry Irving (1838-1905), Profile View. From photograph by Sarony in collection of Mr F. H. Meserve, New York. (1916)

LSh YiN. . Sir Henry Irving as Shylock. From photograph by Walker, London, in collection of Mr F. H. Meserve, New York. (1916)
Merchant of Venice, Act 4, scene 1

LSh YtM. . Ellen Terry (1848-) as Lady Macbeth. From photograph by Window and Grove, London, in collection of Mr F. H. Meserve, New York. (1916)
Macbeth, Act 1, scene 5

LSh YtN. . Ellen Terry as Portia. From photograph by Window and Grove, London, in collection of Mr F. H. Meserve, New York. (1916)
Merchant of Venice, Act 4, scene 1

LSh YtN2. Portia. From painting by Sir J. E. Millais (1829-76). Metropolitan Museum of Art, New York. (1913)

This painting represents Ellen Terry as Portia in a brilliant red robe. "Ellen Terry was the first to dress *Portia*, for the trial scene, in a beautiful, flowing scarlet robe—incorrect according to authority on the costume of a Paduan doctor of laws of the period of the play, but delightfully effective."—*Winter*

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